

STUDENT'S SYLLABUS

IN

ENGLISH FORTY-THREE

BASED ON THE LECTURES

Henry van Dyke

Printed, not published, for the use of the Senior Class only

0435
.32
.53


P435

.32

.53

Library of
Princeton University.

Presented by
Mr. S. A. Hunter
Cl. of '10.



Digitized by the Internet Archive
in 2010 with funding from
Princeton Theological Seminary Library

Notes of Prof Henry van Dyke.
Notes by S. A. K. M. 10

SYLLABUS OF LECTURES IN ENGLISH FORTY-THREE—
ENGLISH PROSE OF THE NINETEENTH CENTURY.

LECTURE I. INTRODUCTION.

In the 19th century the Anglo-Saxon race accomplished great things in many lines of endeavor but especially in literature. The English language is (1) greatest because it reaches such a large number of human beings; (2) richest because of its great numbers of words, many of which have been taken over from other languages. *The two branches of Literature*, prose and poetry are different in form, prose lacking cadence, poetry being metrical discourse, often emotional. *Objects of literature*—(1) realism, to reveal life; (2) romanticism, to cheer life; (3) idealism, to guide life.

The three main forms of nineteenth century literature:—

1. FICTION, (the most notable form in the period). The best novels are *Heart of Midlothian*, *Henry Esmond*, *David Copperfield*, *Lorna Doone*, *Cloister and the Hearth*, *Middlemarch*, *Hypatia*, *The Scarlet Letter*, *John Inglesant*, *Ordeal of Richard Feverel*. Novels vary in their purpose—(a) some have a social and personal influence; (b) some broaden human sympathies; (c) others inform and describe places or historical periods. The best novelists of the century were Scott, Thackeray, Dickens, Eliot, Kingsley, and a score of others among whom might be mentioned Cooper, Hawthorne, Poe, etc.

2. ESSAYS. The most famous essayists of the period are Lamb, Irving, Emerson, Thackeray, most of whom used other prose forms as well. Carlyle, Emerson and Ruskin used this form for their lay sermons, incorporating their philosophy of life.

3. LAY SERMONS. Carlyle, Emerson and Ruskin used this prose form to incorporate their philosophy of life.

These are the 3 divisions in prose.

LECTURES 2, 3, 4, 5. SIR WALTER SCOTT (177-1831.)

Life. Born Edinburgh, son of a solicitor, left lame by infantile paralysis, but a lover of athletics. At the university he was a fair student (except in Greek), an enormous reader of History and Romance and became a dreamer of dreams and a teller of tales. He was a student of German and his translation of the romantic ballads was the first in the introduction of the great reviving power that came from German Romanticism. Married in 1799. Between ages of thirty and forty wrote his best poems. *The Lay of the Last Minstrel* (1805), *Marmion* (1808), *The Lady of the Lake* (1810), all had astounding success. In 1813 a falling off evident in his poetry and he saw his great power lay in writing prose tales. His entrance into fiction was not a matter of deliberate choice but of circumstance because 1. his poetic vein, depending mostly on description, was almost worked out; 2. his need for money as a leader in society was increasing; 3. his realization that prose fiction was

more suited to his humor, his antiquarian research and imagination. In 1814 he published anonymously *Waverley*, a story of the attempt of the Jacobite Pretender to recover the English throne in 1745: begun 9 years previously. *Waverley's* success was promptly followed in 1815 by *Guy Mannering*, long, full and rich. A long series of romances followed. *The Antiquary* (1816), one of his best, *Bride of Lammermoor* (1819). Over 30 of these were printed in 16 years and went through many editions. Not until 1827 was the authorship known when financial embarrassment brought out the secret. When at the height of his fame he found himself involved as a secret partner in the failure of the Ballantyne publishing business and personally liable to the extent of £117,000, he set himself to the task and by unflinching toil upheld his integrity. The strain on body and on mind was too much and he died peacefully at Abbotsford in his mediæval home Sept. 21, 1832, in the presence of all his children.

The quantity of his output is great. Between 1814-32 there is a great big solid piece of human endeavor. His historical novels cover a field of wide range. He was the first to bring a real temporal color into his work and to differentiate conversation of different ages. The earliest setting of the scene in history is in *Count Robert of Paris*, at time of 1 Crusade in 1090. *The Talisman* and *Ivanhoe* belong to the period of Richard Lion Heart. *Quentin Durward* to Louis XI. *The Monastery*, *The Abbot* and *Kenilworth* to the time of Mary Stuart in Scotland. *Fortunes of Nigel*, *Legend of Montrose* to time of James and Charles I. *Old Mortality* deals with the Restoration and so down. Scott's field is in the "cloak and sword" type of action, in a time not of great warfare but skirmishes and Jacobite plots.

His Historical Novels as Works of Literary Art. It is a mistake to suppose he invented the historical novel. Neither did he begin the romantic novel. He did not originate the novel of quaint character and local dialect. He did however *unite* these three, and hence it is not his originality but genius that makes him famous. The difference in the predominance of these three elements is evident. 1. Novels of manner and character. *The Antiquary* gives his views of human life. 2. Novels of picturesque history. In *Ivanhoe* the human interest is subordinated to the historical. 3. Novels of human tragedy with the plot in the foreground. *Heart of Midlothian*. Scott is the Shakespeare of the novel, filling his canvas with many pictures as the 14th century Florentine painters. He was a Tory for art's sake, and objected to democracy on the ground that it would spoil the picturesqueness of society. He embodies the general elements of humor and pathos of human nature in distinct and memorable character, set on a wide stage, with good scenery. *Structure and Art.* 1. He brings the spirit of dramatic completeness and contrast into fiction. The characters are well balanced and contrasted. 2. Makes a serious and successful attempt at local and temporal color. 3. Individualizes character.

Faults in his style. 1. Lacks precision and terseness. Contains no memorable phrases. 2. Careless at times, for example having the sun set in the east in one case. 3. Overloads with information. 4. Lack of sympathy with the philosophic and inquiring spirit. 5. Poor characterization of heroines. His women less interesting than his men for they lack delicate sense and touch.

Merits and charms. 1. His style is always fluent and story is never lost sight of. 2. Ancient periods appear real. His love for the past is one of his many romantic traits. 3. Has an insight into the springs of human character. His humor and pathos are natural and easy. Like Thackeray he could depict a gentleman. 4. He succeeds in making us like his favorite characters. He is never pessimistic, but is invigorating, and his novels are a tonic. His stories are a blending of sagacity with sentiment. The stories display marked energy and movement.

Ethical and social teachings. Underlying all his novels is a good sound religious consciousness, yet it is never asserted. The moral of the novel is diffused through the whole work, in most instances and is not tagged on at the end as in the *Heart of Midlothian*, which forms a rather flat conclusion for a tragic story of a sister's love struggling with a sense of religious obligation, yet triumphing over danger and difficulty. He teaches reverence and respect for the past, resists and ridicules the modern revolutionary spirit in opposition to Byron and Shelley. His theory of class distinction reflected in his own personal life, yet he was a man of broad democratic principles. Towards religion he took the attitude of one who regarded it outside his province to question it. He did not admire the modern refinements of or amendments to the Ten Commandments. In his novels he meets out poetic justice—the vial of death for the vicious—happy marriage, money and an easy death for the virtuous. "To each duty performed there is a degree of mental peace" he taught.

A working expedient for the study of a novel. Pick out

I. *Framework.* For what purpose is the construction of the framework?

II. *Time and place.* Learn the where and when of the plot.

III. *Method of narration.* Is it monodramatic or reminiscent? The story may be told 1. by one who took part as the hero or a minor person. None of Scott's are told by their heroes. *Rob Roy* is told by a minor character; 2. by a series of documents, letters or journals, affidavits; 3. by the historic method of narration, the author the omnipresent, omniscient letter, relating story either as an onlooker, or a participant, or as a person continually making comment as Thackeray.

IV. *Structure of the story.* 1. Biographical, aiming to tell the whole life of some person or family (ex.—Dickens' *David Copperfield*); 2. episodic, dealing with a particular crisis, (ex.—*Heart of Midlothian*); 3. periodic, picturing a historical period (ex.—*Ivanhoe*).

V. *Scenery*. Are the costumes and dialect subordinate.

VI. *Ethics*. Is there any moral relation between the end of the story and the action and characters?

LECTURES 6 and 7. CHARLES LAMB (1775-1834).

Life. Born London 1775. Studied at Christ's Hospital with Coleridge. He obtained a clerkship in the South Sea House and two years later in the East India Company where he received about \$350 a year. He never took up literature for a living but simply as a recreation. After his father's death he devoted himself to the care of his sister, afflicted at times with violent insanity. Out of this experience came a sympathetic insight into tragedy. Lamb had the faculty of attracting men and numbered among his friends Leigh Hunt, Procter, Southey, Wordsworth and Coleridge. Thomas Moore and Thomas Carlyle are the only two who have ever spoken ill of him. He possessed inexhaustible humor and friendly mirth. His social intercourse was unique. He was always a lover of London, urbane as well as urban. He loved the smell of the London fog, and preferred Fleet street to the country although he could enjoy rural scenes. He hated "solitude and sassiety" equally. The habit of drinking to excess was the only shadow on his record and one which he deprecated and tried to avoid, and abstinence was practiced for long periods. His humor was not satirical—he laughs with you and not at you.

Works. In 1796 he contributed four sonnets to a book of Coleridge's poems. After Wit and Humor for the London Post in 1800 he wrote a drama of no especial worth, John Woodvil, and later a farce Mr. ——— H——— in 1806. His reminiscences of his boyhood are good. In 1807, with his sister, wrote Tales Founded on The Plays of Shakespeare.

His fame rests on the Essays of Elia (1820). All of his works do not constitute a great quantity, but, like Izaak Walton's, they are of complete worth.

Value as a Critic. I. In his "Specimens of English Dramatic Poets who wrote about the Time of Shakespeare" he called attention to this half forgotten group. He enjoyed these Elisabethans more than the moderns.

II. Power of direct and vital insight into the real human significance of the books he read.

III. Shows good sense and veracity within the limits of his sympathies, but outside them he is sometimes prejudiced.

Value as an essayist. The essay as a prose form had taken its shape at the time of Johnson, although the first were those of Bacon. The Essays of Elia, written for the most part on trivial subjects, with a method of treatment that aimed rather at suggestion than exhaustion, reveal the personality of the author. They are full of a refined and kindly humor. Essays in General may vary in treat-

ment. 1. Those purely descriptive, as the "Reminiscences of the South Sea House," and others like this; (2) those descriptive of an historical character. Macaulay excelled in this type; (3) those that are a kind of short story as Addison and Steele's Essays in the Spectator. Essays may take many different forms—they may be purely 1. personal, in which the author describes his own feelings on different themes; 2. dramatic, in which the author assumes the person of another character and writes through him as George Eliot and Addison.

Lamb used the latter form, pretending they were written by Elia, an old Italian clerk in the South Sea House.

Lamb's style as an essayist. 1. His treatment is suggestive not exhaustive. 2. His style fits itself in a marvelous manner to the subject he chooses. 3. His sentences show care and preparation. 4. Allusions and quotations abound in it. 5. His range and precise choice of words is extraordinary. 6. Sympathetic and full of humor.

The best Essays of Elia are Dissertation Upon Roast Pig, Old China, Imperfect Sympathies, Dream Children, Grace Before Meat, In Praise of Chimney Sweeps, Mrs. Battle's Opinion on Whist, Detached Thoughts on Book and Reading, and Poor Relations.

LECTURE 8. WASHINGTON IRVING (1783-1859).

American literature begins with him, although Franklin and Jonathan Edwards had written previously, and he was the first American to win international fame through literary work. American literature does not represent any violent break with the past: it is simply a growth.

Life. Born April 3, 1783. Father was English, mother Scotch. Left school at 17. In 1806 returned from two years in the South of Europe and resumed law studies. Next year published *Salmagundi*, anonymously, a little periodical of 20 numbers "to castigate the age" in whimsical fancy. At 29 he surprised everybody with a *Knickerbocker History of New York*, begun as a burlesque on a dull pretentious volume which had just appeared. As the work went on it developed a pleasant glow of Irving's mild genius. It is history in main outline but caricature in details and has undoubtedly colored our general impression of the Dutch settlers. He attacked persons absurdly inflated with the sense of their own importance, and his portrait of the Dutch Governor van Twiller is a classic. After this first popular success he wrote but little for 9 years, but in 1818 his business house failed and he turned to his pen for a living. Scott offered help. His next works were the *Sketch Book*, *Bracebridge Hall*, and *Tales of a Traveller*. The *Sketch Book* was immediately popular in England as the old ways had not been so genially described since Addison, Steele or Goldsmith, and never then with a touch of friendly democracy. "He was a republican

without gall." In almost every volume the tendency is seen to develop the essay into the short story, which was first clearly recognized and perfected in America by Poe and Hawthorne. The short story is to the novel in prose as the ballad is to the epic in poetry. The short story is a brief narrative, with a single field, distinct atmosphere, a central incident and a symbolic meaning. English writers, except Kipling, have never achieved great success in this field as they have in novel writing. The story of Rip Van Winkle is a variation of the old story of Barbarossa. In this he has spread the mystic veil of the American autumn through which we see the many garments of October spread over the little valley of the Kaatskills.

Irving's worth lies in 1. clearness of vigor; 2. purity of style; 3. charm of spirit. He does not go deep into the mystery of life but tranquilizes the spirit. He never rises to passion. His writings are full of an amicable and generous joy of living, full of a humor that plays lightly about the absurdities of life. To know him read Rip Van Winkle, Legend of Sleepy Hollow, Westminster Cathedral, Rural Life and his two Christmas stories. He was the author of many books—the the Life and Voyages of Columbus, etc.

LECTURE 9. THOMAS BABINGTON MACAULAY (1800-59).

About ten years ago it was the fashion for a highly æsthetic and somewhat supercilious class of critics to sneer at Macaulay. He was essentially a conservative and moderate man, great in literature, but entitled to a high place in the 19th century even if he had done nothing beyond his services as a statesman. He had a genius for work, was an insatiable reader, possessed quiet strength, integrity, kindness and a high sense of humor, so that he presented a most admirable character—not so lovable as Scott or Lamb, for he lacked that compassionate sympathy that wakens our love.

Life. (His best biographer is his nephew's Trevelyan). Born 1800, the oldest son of a well-to-do merchant who was an advocate of the anti-slavery movement. In youth he was precocious, and before he entered Cambridge at 18 he had written much. In 1825 a magnificent piece of writing, an essay on Milton won him fame. He entered politics and contributed to reviews, became a member of Parliament as a most firm supporter of the Whig party. He was Secretary of Board of Control and later Legal Counsel to India and did enormous work in the revisions of the English legal and penal code, returning to England with wealth, and in the passage writing "Lays of Ancient Rome." At 40 he began the History of England and worked at it uninterruptedly for 8 years. It was immensely popular. *Character.* He possessed phenomenal memory, was brilliant in conversation, a literary and a social leader. Enjoyed thoroughly his age, with its progress. In person he was short, stout and straight. His sensitiveness and pity, fondness for children

proved that the saying that he had no heart was false. He was not a theorizer but a man of practical affairs. He wrote many essays in addition.

Character and Value of His Work as Prose Writer. He did not contribute any gospel, ethical, social, philosophical or religious message, nor did he bring any new form to literature.

I. Showed that an orderly, classical style might be vivid. *Its characteristics*—1. Power of emphasis without italics, by means of arrangement of words; 2. power of varied illustration by comparison; 3. power of making things clear, positive and definite.

II. Carried personal monograph as a form of English prose to perfection in the essays, etc.

III. Made English history living and attractive.

IV. Presented the best 19th century plea for conservative reform, constitutional liberty and gradual progress.

LECTURES 10, 11, 12. CHARLES DICKENS (1812-1870).

Life. His childhood is a memory of want, loneliness and wretchedness. His father sank deeper into poverty until finally landed in debtor's prison. At the age of 11 Charles was engaged to work at six pence a week. Later in an attorney's office he studied shorthand to become a reporter. His newspaper articles received attention and a series of 20 humorous sketches developed into the famous *Pickwick Papers* (1835-7). Boz (a nickname from his younger brother), was the pen name he adopted. These were begun to accompany illustrations of a famous caricaturist but soon the stories outshone the pictures. At the end he had become the most popular writer of the country. This was not because the age was poor in authors, but because the book itself was pure fun, a comedy of whole souled laughter, a succession of humorous incidents. While the griddle was hot he turned out his cakes. *Oliver Twist*, written in 1837-8, is a powerful story, strong in the pictures of passion and crime. Dickens turned out to an enthusiastic public nearly a novel a year for 14 years. *The Old Curiosity Shop* (1840) is a sentimental epic of childhood. *Barnaby Rudge* (1841). Most of his novels have a social purpose. *Oliver Twist* helped to reform the orphan schools and prisons.

In 1842 he made his first voyage to America. *Christmas Stories* (1843), *Martin Chuzzlewit* (1844), followed until *David Copperfield* (1850), where Dickens reached his highwater mark. In 1853 he began readings from his works, went on the private stage two years later in amateur theatricals and in 1848 delivered his first paid public readings by which means he made a fortune. His *Hard Times* bettered the mechanical system of education and *Little Dorrit* was a protest against government inefficiency and red ape. *A Tale of Two Cities* (1859) is his greatest book, though not the most characteristic. In 1867 he started on his second American tour, which

was marred by failing health. Died in 1870 and was buried in Westminster.

Character. Energetic, high-spirited, fun-loving, a charming host, esteemed by all the literary men of London and idolized by his friends. There was an alternating charm and crudeness, however, in his personality; he had too much talent and too little taste. His nature was open to every impression, responding swiftly and generously alike to the mirth and misery of everyday life. By nature he was intensely observing. His childhood years taught him sympathy with the sorrows of children. He was a master of caricature and is at his best here.

Characteristics as a Novelist. 1. Fondness for broad farce; 2. abundance of pathos; 3. sympathy for the poor against the rich; 4. incorrect description and sketches of life of high society through lack of experience; 5. an enormous number of characters.

His Vivid and Exaggerated Style. Two effects are noticeable: 1. Early education as a newspaper reporter which developed a sensitive style, graphic and picturesque with heightened effect. His perception was sharper than his comprehension: his characterization sharp, not deep. He was a very rapid writer and the English sometimes is careless. 2. Later training as a stage manager and amateur playwright emphasized the dramatic qualities.

Faults. 1. His characters are too extreme, too vivid and exaggerated to serve as real types. 2. His histrionic qualities often lead him to over-emphasize the dramatic element. 3. An eminent aiming at immediate effect—laughter and tears and for this purpose the employment of a certain rhythm in diction like blank verse, to secure the result.

Description of "Oliver Twist" (suggested for Reading).... .

It is a picturesque novel, a story of adventure concerning rogues (Spanish picaresque, a rogue). This type of fiction came from Spain and had attained great popularity in England as a reaction against the romantic novel with its depiction of an unreal world, an idealized rose-water view of life. The most famous of these earlier picturesque novels were those of Cervantes in his *Exemplary Tales* and *Don Quixote*, Thomas Nash (in 1594) in *Jack Wilton*, Defoe (1661-1731), in *Moll Flanders* and *Captain Jack*, and almost all of the works of Tobias Smollett (1721-1771).

Oliver Twist a picaresque novel with a humanitarian purpose. Dickens at heart a person of sentiment, a romanticist, an optimist, an idealist but also a humanitarian. His purpose was to protest against the savage treatment of paupers, the stupidity of police magistrates, cruelty to prisoners and the training of criminals. He aimed to disillusion about the supposed code of honor among thieves. There is no framework to *Oliver Twist*; the story begins right off. Time is first or second quarter of the 19th century and place is London and vicinity. It was written in 1837-8.

Method of Narration. Historic: author absent but omniscient.

There is not great psychological description, rather the thoughts and feelings are acted. (Example—the characters are shown smiling.) *Theme*—a workhouse orphan, Oliver Twist, who keeps his innocence and purity of heart in his adventures with Fagin's gang of thieves and at last emerges to lead a good life. Mixed up with it is a plot about a will and a family entanglement in true mid-Victorian style. With this there are four distinct love stories between 1. Maylie and Rose Fleming, highly uninteresting—high comedy. 2. Claypole and Charlotte—low comedy. 3. Mr. Bumble and Mrs. Corney, a courtship in broad farce. 4. Bill Sykes and Nancy, a love story of tragedy.

The story belongs somewhere between the episodic and biographic types.

Notice in it Dickens' use of catch words in introducing different characters. Fagin always starts off with "My dear"—the Artful Dodger with "My eye, what fun," etc.

Like Milton's *Comus*, the purpose of the novel is to show the power of purity to defend itself and to emerge like Oliver at last.

LECTURES 13, 14, 15, 16.

WILLIAM MAKEPEACE THACKERAY (1811-1863).

Life. Born in Calcutta in 1811, he was sent to the Charter House School in 1822 to be educated. A fair scholar. In 1829 entered Cambridge but left in a year to study drawing on the continent, hoping to make painting a profession. Returning, he wrote in England and illustrated his own works. His wife, whom he had married in 1837, became insane, and Thackeray had this burden to bear, yet retained his cheerful exterior. The care of his little daughters so softened him that there is a strain of pathos in all his writings. "Titmarsh" and "Major Glen" were some of his pen names. In 1846 he wrote the *Book of Snobs of England*.

Two points in his work—1. Ephemeral and scattering character of his works. There is no set purpose. 2. Late arrival to popularity, as the result usually is for a satirist. His satire had the spirit of gentle humor, however. In the first period he was a humorist.

Vanity Fair (1847-1848) brought him recognition, made him a rival of Dickens. It satirizes certain classes of society, with their intrigues, frivolities and caprices, vanities and ambitions, and contains touches of deep human tragedy and pure pathos. *Pendennis* (1849) is popular.

In 1857 began his career as a lecturer and came to America in 1852 for that purpose. His masterpiece, *Henry Esmond* (1852), gives a picture, neither idealized or romanticized, of high life during the 18th century, and is a great historical novel, picturing the life and spirit of that age. *The Newcomes* (1855) is his third best work.

Style. *Clear.* It flows with a crystalline clearness; *sensitive*, the style of a man who feels things; *sincere*, no traces of

affectation but natural and spontaneous; *restrained*, not overloaded; *intimate*, taking the reader into his confidence and chatting with him.

Characteristics as a writer. 1. He is the great realist of English fiction. 2. His realism is not an actual transcript of life but a description. 3. His writings are vital, show the conflict of evil with good, etc. 4. His writings are encouraging and elevating. 5. Personal comment accompanies his narrative, and this adds to the interest.

Contrast with Dickens. They were friends, but rivals. Thackeray studied his character in a larger fashion and they are more true to life. In his writings he is opposed to his philanthropic sentimentalism. Dickens presents striking caricatures of vagabonds, outcasts, merchants; Thackeray portraits of the leisure class and its dependents.

The Three Periods of His Work—1. Burlesque and Comic Period. In this, the Book of Snobs, Rebecca and Rowena, The Rose and the Ring and Yellow Plush Papers, etc., are examples. His work here was a satirist of the hypocrite and the snob. 2. Period of Big Works. Vanity Fair, Pendennis, Henry Esmond, The Newcomes and the Virginians (a sequel to Henry Esmond). 3. Period of Criticism and Essay Writings. He was an essayist as well as a novelist. The English Humorists of the 18th Century (1853). The Four Georges (1860), dealing with the crowned heads in a satiric vein.

In all these he never misses the opportunity to teach lessons of courage, honesty, patience, humility and sympathy.

A Study of Vanity Fair (suggested reading). Written in 1847-48. He called it a "Novel without a Hero." The characters are real if not perfect, and the whole is enlivened with an abundance of genuine human nature. Time of story is 1813-30; the scenes are chiefly in London (some in Belgium and Germany); the structure is periodic, plot episodic not biographical, and the story is told in the third person. There are two threads running through the whole story, distinct and entwined, concerned with the clever, audacious and dishonest Beck Sharp and the beautiful Amelia, honest and upright.

The story of Amelia is in two parts: 1. Her marriage to the selfish George Osborn, whom she idealizes and who is killed at Waterloo. 2. The love of William Dobbin and his final winning 15 years after George's death. George is a lightweight character (Dobbin is the real hero), and Rawdon Crawley, Becky's husband, although a sporting blood, seems capable of far better things.

The lesson of the book is that vice and meanness brings its own punishment and that it is better to be good than to be clever.

LECTURES 17 and 18.

NATHANIEL HAWTHORNE (1804-1864).

Life. Born at Salem July 4, 1804. His childhood was shy and sensitive and he was a dreamer and a lover of solitude. In 1821

entered Bowdoin College when Longfellow did. In scholarship he did not rank high but acquired distinction as a writer. He was wild and eccentric and after graduation in 1825 returned to Salem with his mother and lived 12 years in solitude and hard work, going out only at twilight, and contributing tales and sketches to obscure newspapers and periodicals. In 1837 published 1st series of *Twice Told Tales*, became weigher in Boston Customs House and did 3 volumes of hack work in stories of history for children. In 1841 went to Brook Farm, a socialistic community of literary persons attempting agriculture, but did not remain long. Married in '42 and the union was an ideal one. Next he wrote *Mosses from an Old Manse*. At the Custom House at Salem he wrote little, but after losing position he wrote *The Scarlet Letter* in 1850, which secured him fame. At Lenox wrote the *Snow Image*, *House of Seven Gables*, and at West Newton *The Blithedale Romance*. The *Marble Faun* appeared in 1860, written in Italy, after he had been American Minister at Liverpool. Died 1864.

The Scarlet Letter. Of his four romances it is best in intensity, subtle analysis of human passion and the dissection of the workings of guilty human hearts. Its theme is the effect of a sin of adulterous passion on the souls of four persons. It embodies deeper truth in a more perfect art than any book ever written in America. Hester Prynne gains an inward freedom through suffering an outward punishment; Dimmesdale, the minister, the unrecognized culprit, suffers tortures in concealing the secret; Pearl, the capricious and lawless daughter mocks and shames her parents although she still loves them, and in Chillingworth the wronged husband the sin causes a relentless hatred that consumes his heart.

Four periods in his life—1. Under strictly New England environment. 2. Solitary production and growth. 3. Mental separation and intellectual independence. 4. Within his own experience there is a division between the imaginative and practical side in his own life.

Style. His prose is musical without affectation. In main modeled upon Steele, Addison and Goldsmith. His language is straightforward and steady, never impassioned, touched with a gentle sadness, making its effect by the fitness of the word to naturalness of feeling. The sentences are arranged naturally and simply, the diction is lucid and finally the whole is marked by a feeling of reserve. In description he has an eye for costume.

The more allegorical he becomes, the more heavy is his style.

Three peculiarities of his short stories, illustrated in the six selections (*The Gray Champion*, *The Gentle Boy*, *The Black Veil*, *Wakefield*, *The Great Carbuncle*, and *Lady Eleanor's Mantle*). 1. Has a single theme or idea at centre of story. 2. Gives an atmosphere in keeping with theme. 3. Uses, with strong effect, a visible, tangible symbol to represent the central idea of the story. In the *Great Carbuncle* it is the stone, in *Wakefield*, the smile, in the *Gray Champion*, the old Puritan.

Value as an author—No other man in American literature so distinctly a genius. Although limited in his field to New England, in his period (that of the early development of Mass.) in his intellectual side and philosophical view point, and in his subjects, he was a great writer, an intense searcher into the secrets of humanity. He did not become active in the reform movements of the time, believing one's duty was not to fight against evil in the mass but only in one's own soul. He was the first genius in America.

LECTURE 19. EDGAR ALLAN POE (1809-1849).

Life. Born in Boston, left an orphan he was adopted by John Allan of Richmond. In 1826 entered the University of Virginia. Published first volume of poems in Boston 1827. Until 1834 his life somewhat obscure but he became estranged from Mr. Allen. Married his young cousin in 1836 and in eighteen months was a wanderer, being employed on different magazines, etc. The Raven in 1844 gave him unprecedented popularity. In 1849 he was found unconscious after a long period of inebriation and died as a result.

His short stories. Fall of House of Usher, Gold Bug, Masque of Red Death, Murders in the Rue Morgue, William Wilson and others are the stories suggested for reading. These do not make one weep but shiver. His stories have no character drawing, contain no real local color but do possess such an immense amount of psychological color that they become as realistic as a nightmare. With the Murders in the Rue Morgue he originated the modern detective story.

As a critic he first became known to the public. He hailed Hawthorne as a novelist of first rank when he was obscure. As a *poet* his output is small but rich, original in melody and form, and permeated with his personality.

The French regard him as the best of American writers because he was well translated, and his themes and treatment of mystical unsolved problems are to their taste.

LECTURE 20. ROBERT LOUIS STEVENSON (1850-1894).

Life. Born Edinburgh 1850, attended the University there, began sketches in literature about 1875. In 1882 wrote "Familiar Studies of Men and Books," in 1883 *Treasure Island* (a boys' book for men) and in 16 years had published about 23 volumes—4 of essays, 4 of travels, 5 of short stories, 7 novels and 3 of verse, covering a wide field in literature. Yet he cared more for living than writing. Stevenson only worked half as long as Thackeray, who did more and whose best is undoubtedly greater, but yet there is a great deal of similarity. He died in the South Sea Islands 1894. In youth he had been frail and slender and all through his life his health troubled him.

I. As a writer of English. Instead of telling of "Books that have influenced me" he told of "the men I have imitated." He copied the prose masters in seeking to write well.

He was a careful, slow writer, bringing his language close to real life, and seeking the right word to express an idea. His mind seemed to come to a focus on each word and phrase, giving a certain pointedness to his style. In his tales he attended carefully to all details.

II. As a teller of tales he raised the dime novel to the classic. They possess many unforgettable scenes as the duel between the brothers by candlelight in the "Master of Ballantrae." He evolved a theory that fiction does not and cannot compete with life, which cannot be reproduced in a book, being vastly complex. Hence the novelist must seek your attention by simplifying the picture of life.

III. As a moralist. In life he himself was a brave adventurer, living widely and gladly and keeping his manhood untarnished. He never gave up when assailed by doubt and despair. His writings are optimistic and full of his belief in love, hope, courage and of his hate for meanness. There is no moral to be picked like fruit from his stories, but the spirit of good underlies most of them.

Other Works.—Inland Voyages on French Rivers (1878), Travels with a Donkey 1879, Virginibus Puerisque 1881, New Arabian Nights 1882, Prince Otto 1883, Child's Garden of Verse 1885, Strange Case of Dr. Jekyll and Mr. Hyde 1886, Kidnapped 1887, Ballads 1890, The Wrecker 1892, Katrina 1893, Ebb Tide 1894. Some posthumous works would probably have been his best.

LECTURES 21 and 22. THOMAS CARLYLE (1795-1881).

Double-sided. "Apostle of Work." "Prophet of Despair."

There were two men in Carlyle, the one hopeful, earnest, ambitious; the other tyrannical, pessimistic, gloomy and cynical. He was at his poorest in the period of greatest success. Dr. Samuel Johnson was a nobler type than Carlyle. He was larger and sounder. Popularity spoiled Carlyle who had prophesied that his friend, Edward Irwin, would be so spoiled. He posed as the "Great Castigator" of England. Yet his worst side must not obscure the good work he did. At his best, Carlyle was one of the great inspirations of the 19th century. Carlyle not to be compared with Ruskin, Hawthorne or Eliot, from a literary viewpoint.

Carlyle's life may be divided into five periods:—

1. 1795-1817. Home life, college years, school teaching.
2. 1818-1821. Struggle with dyspepsia, doubt, despair, poverty, neglect.
3. 1822-1833. Enlightenment in German philosophy and literature, authorship, marriage, interest in German Transcendentalism.
4. 1833-1844. Period of Fame. Best work.

5. 1844-1881. Literary Lion, Preacher of Force, Apologist of Tyrants, and Prophet of Despair.

Carlyle's father was a Scotch peasant, a rugged and God-fearing stone mason. Carlyle praises his father. His mother was devout, high-spirited, and learned to write after her son was grown up, so that she could write to him. There were several children, and though their income at the most was \$500 per year, they decided to send Thomas, the most promising son, to college. He entered Edinburgh University at 13, intended for the ministry. He was good at mathematics but not at Greek. In 1814 he became a school teacher, and made the acquaintance of Edward Irving who was so greatly influenced by Carlyle. In 1818 he left teaching, entered literary life, ruined his digestion through poverty, which was a great factor in his later bitterness. 1821 was the crisis in his life, battle with doubt and despair. Was introduced by Irving to Jane Welsh, who was in love with Irving, but Irving was engaged to another. She finally married Carlyle. He then was studying German—such men as Richter, Goethe and Fichte. Into this he went deeply, and brought philosophy to England. About this time he tried to write a novel, but stopped at 7th chapter. He began to contribute to "Edinburgh Review," "Fraser's Magazine," etc, through the influence of Jeffries. His essays on Richter, Burns, Goethe, Voltaire, Boswell's "Johnson," Macaulay, etc., came out. In 1828 he settled at Craigenputtock, a lonely barren farm in the Scotch hills. Here the couple lived a hard life, with poverty and domestic friction. Now he commenced his first great work, *Sartor Resartus*, the "tailor patched." This essay was on the philosophy of clothes. It is a prose poem for those that like it, but nonsense to those who don't. He tried to get a publisher, but in vain. In 1833-34 it appeared in "Fraser's Magazine." It was put out in America in 1836. In 1834 the Carlyles went to London and lived in Cheyne Row. Carlyle now started the French Revolution. He left the Mss. of Vol. I with John Stuart Mill for a reading; it was knocked on the floor and burned by a servant. Almost a tragedy to Carlyle, but he bore it well. Although tormented by dyspepsia, he re-wrote the lost volume, and the whole appeared in 1837. It received great praise, and on the strength of this he became a lecturer. *Heroes and Hero-Worship* was his best effort in the lecture line.

Carlyle was rugged, with an overhanging brow, deepset eyes, a straggly beard, bilious complexion, and volcanic in temper. He held aristocratic views in politics. 1841 *Hero and Hero-Worship* published with the theme of the strong man as the only saviour of society, who await him as fuel awaits the flame. 1843 *Past and Present*, held contempt for modern ways, Parliament and society. Here he prophesies labor organizations and "captains of industry."

During this time Carlyle's notoriety had increased. Love of power overcomes the love of humanity. He shows his nervous irritability, a domineering spirit, being content to rail at the ill and

overlooking the good. Praised by all London, he loses his head and becomes the prince of mockers and revilers. His domestic trials are overestimated by Froude. They were only petty squabbles. Carlyle remorseful for his share in his wife's unhappiness. The *Life and Letters of Oliver Cromwell* and *Life of Frederick the Great* soon appeared. But he finally became devoted to reviling the government. He said America was populated by 18,000,000 boys. Preached contempt for mankind. His vocabulary of *vituperation* grew great, as i. e., Charles and Mary Lamb "smelled of gin." There was a softening of his bitterness in his last years, but still much gloom. His friends cheered him. Died in 1881.

The 3rd, 4th and 5th periods of Carlyle's life are periods of production. The 3rd—Enlightenment through Essays based on Transcendentalism. 4th—The period of highest efficiency. Sartor Resartus, French Revolution, Chartism, Heroes and Hero-Worship, Past and Present. This is the period of the "Gospel of Work," upon which Carlyle's reputation depends. 5th—Carlyle as a "Prophet of Despair." *Oliver Cromwell's Letters and Speeches*, *Latter Day Pamphlets*, *Frederick the Great*, *Shooting Niagara* and *After*.

Carlyle's style. Three stages to correspond to above periods:—

1. *Preparatory Stage.* The Essays show a strong, clear-cut and vigorous English, but not an unusual style.

2. *Carlylese Style* at its height. This is very distinct, and unusual. *Heroes and Hero-Worship* displays this style.

3. *Nervous Exhaustion Evident.* Here is shown a "hysterical" style, where there are great exaggerations.

Carlyle says nature greatly influenced his style. The daily high minded talk of his parents led to its terseness, ruggedness and abruptness. Most marked cause of "Carlylese" was Goethe and Richter.

Characteristics of Carlylese Style with examples:

1. Much metaphor—grotesque figures (like the clothes in *Sartor Resartus*).

2. Free use of capital letters, showing a tendency to personify abstractions. (Eternities, Immensities, etc)

3. Compound nouns, with a hyphen. (world-history, flesh-garment).

4. Fondness for verbal nouns. (a splashing, a trampling.)

5. Word groups used as nouns. (would-have-beens.)

6. Superlatives like imperturbablest, despicablest.

7. Neglect of conjunctions, which gives a jerky, spasmodic effect.

8. A strange inverted structure of sentences. (Deep-hidden is he, amid that strange garment.)

9. Coins new words. (Saxondom, scoundrelism, gigmania, etc.)

10. A declamatory style which is spasmodic and impassioned, with no prolonged feeling, but very intense. An explosive style, characterized by vividness, not steadiness; force, not reason.

Carlyle as a Historian. He paints episodes vividly, but loses the

thread of a great movement. He doesn't see the strategy of the game. He overestimates passion, and excitement, and underestimates habits and long-continued customs. He does not see the causes of the slow motion of the multitude, but sees the power of great men at the psychological moment. Carlyle gives history in acts and scenes, stage-like. Thus the character of the French Revolution is good as literature, but not as history.

He failed to appreciate the good effects wrought by that movement.

Carlyle's Moral Message:—His Gospel:—

1. In its purity. (a) Be brave. (b) Do your work, that which lies nearest. (c) Hate shams and unrealities.

2. In its decadence. The world is out of joint. We can do nothing but wait for a strong man, whose coming is doubtful.

Browning wrote, "God's in His Heaven,—all's right with the world!" Carlyle would have said, "God's in His Heaven,—all's wrong with the world."

LECTURES 23 and 24. RALPH WALDO EMERSON (1807-1882). The Preacher of Self-Reliance.

There was no 19th century American who had a deeper influence on the century. His influence came from no connection with great institutions or reforms, but from his personal methods. For forty years he traveled, speaking and trying to awaken minds, teaching them to think and act for themselves. He was a prophet, whose chief function is to illuminate the present, not to foretell the future.

Four great 19th century prophets:—Carlyle, of Work; Arnold, of Culture; Ruskin, of deeper and truer life; Emerson, of Self-Reliance.

Emerson was of unmingled Puritan blood. There were strong traits in his ancestors which he inherited. He was more of a poet than a philosopher. Lacked time to master poetic form, but his poems are among the best in America in substance and in their thought. The imaginative qualities are strong.

Life. Emerson worked his way through Harvard. Strong in rhetoric and English. Taught for a while. Was encouraged in "self-reliance" by his aunt. Studied for ministry and had as a first charge a Unitarian church in Boston. Married and settled there. Departed from the orthodox belief in Lord's Supper—was asked candidly to resign—and then started to make his way in literature. Went to England, met many great writers, but Carlyle made greatest impression. Two ideas too hold of him:—1. That real things are the *ideas* of things. 2. That the Heart of man is the Source of truth.

About this time Transcendentalism struck New England with many extremists and cranks; Emerson was the center of the move-

ment, but was not carried away by its follies. Emerson had strong sense of humor, prudence, common sense, was saving, clean and orderly, living a typical New England life. He found vegetarianism and equality in household both impractical.

Emerson became a good lecturer, and traveled all over the United States. Carried note book and jotted down ideas as they came; working them over and over in his lectures; when they were used fully in lectures, he put them in the shape of essays. This method of writing lectures naturally produced a style not coherent, but brilliant and sparkling.

Characteristics of writings.

I. Abundance of evidence of wide range of reading and observation. He quotes Dante, Goethe, Plutarch, Wordsworth, Grimm, Swedenbourg, Plato and many others very frequently. Nothing was too far away to seem real, nothing too near to seem uninteresting.

II. The structure of his essays does not follow any manifest form or system. His cabinet of curios is full, but not well classified. His essays are hard to outline, and give the impression of a conversation. Does not exhaust a subject but always illuminates it. In *Self-Reliance* there is an architectural structure.

1. You must resist the demand of the crowd that makes one conform to its ideas and ways of action. You must be on guard against the popular fear of the charge of inconsistency which is the hobgoblin of little minds. Follow out the development of your own nature.

2. The *self* or personality on which you must rely is an expression of the Universal Mind which reveals itself by flashes of intuition through the individual human mind.

3. The hindrances to self-reliance are:

1. false prayers and creeds, idolatries.
2. travel, in the sense of looking beyond your own field for things that are really great.
3. imitations of old models in art and literature.
4. reliance on progress and society, government, etc., instead of on yourself.

III. *Emerson's style* is brilliant, gem-like, sparkling, not as forceful as Carlyle, but more penetrating. Their difference is like that of a theatrical spectacle and an orator's speech. He has great freedom in his choice of words but striving after originality and terseness sometimes was purchased at too high a price. His diction is of terse Anglo-Saxon phrases interspersed with a long stately word from the Greek or Latin occasionally. Sentences are clear, paragraphs cloudy. Every essay is full of epigrams flashing like the rapids in a river. This stimulating for a while but tiresome after continued reading.

IV. Doctrines were those of Transcendentalism, which taught that knowledge comes from *beyond* experience, through intuitions.

He taught the infinitude of private man, the right of every individual to be himself, the certainty of trusting the primitive instincts when they prompted us to higher things, the guide of truth is reason. A good quotation is "In general every evil to which we do not succumb is a benefactor."

[In *Compensation* Emerson developed the idea of the duality of the universe. After applying the principles of action and reaction to the physical world he passes to man and shows that for every crime or transgression there is an ultimate punishment. "First or last you must pay your entire debt. Everything has its price." There is also the practical idea of compensation in calamities, some hidden good to atone for the suffering.] His truths are: 1. The individual mind can get illumination from the Universal mind. 2. Appearances are unreal, nature being only our own shaping of unknown forces and essences.

General estimate.—His safe humor kept his ship from wreck on the sea of Transcendentalism. He is an inspiring, hopeful teacher, encouraging ambition, elevating life with an ideal patriotism and broad humanity, of more wholesome and trustworthy influence than Carlyle for he lacked his contempt towards man. Emerson is a broader, sweeter, sounder, saner nature with more optimism, and poetic imagination in his precepts. His teachings have given courage and strength to three generations of the thinking young men of America.

LECTURES 25 and 26.

JOHN RUSKIN (1819-1900).

The Apostle of truth, in art, of sincerity in life.

Life. Ruskin was the only one of these four great prophets to inherit wealth, and to receive a wide, thorough culture. He was the only child of a wealthy wine merchant of Scotch descent. He was a nervous, sensitive youth, cared for too much by parents, had no playmates, and no public school training. His home discipline was strict and religious. A great deal of his power over English was due to thorough Bible study. Early developed a strong love for nature. His father took him on long drives through the country. Ruskin had from boyhood a very marked talent for drawing, and had been trained in art. In 1833 entered Oxford, won prize for poem 1839. Graduated A.B. 1842. In 1843 came first volume of *Modern Painters*, its object being to defend Turner from his harsh critics. This became a general essay, and created a sensation. Four volumes more followed, last in 1860, and the best. He was then acknowledged the greatest Art Critic in England. Other works are *Stones of Venice*, '51, and other criticisms. In 1860 he commenced his sociological and ethical writings. *Unto This Last*—the *First Principles of Political Economy*, *Sesame and Lillies*, *Ethics of the Dust*, *Crown of Wild Olives*, etc. He had an intense interest in the laboring classes.

The King of the Golden River is a very beautiful child story, giving promise of talent in that line. Ruskin was always in controversy, fighting falsehood and championing truth.

In appearance Ruskin was little, quick, intense, emotional, wearing always a bright blue necktie and double breasted waistcoat. He was delicate, very active, nervous and irritable, devoted to outdoor life. He traveled much. His marriage in '54 was unhappy. In six years his wife was divorced and married John Millais, the painter. Ruskin was not at fault, his wife being gay and devoted to society.

Ruskin was deficient in humor, enthusiastic in admiration and violent in prejudices. (Fought with Whistler.) Generous in life, helping Rossetti, endowing St. George's Guild, a co-operative society, to better the working classes. He gave money right and left to the poor and had little left at death. His last years were tranquil and his funeral was attended by many humble friends.

Ruskin as a writer.

1. The quality of his imagination was not creative, like Carlyle's, not visionary, like DeQuincey's, nor dramatic, like Scott's.

2. The quality of his style was emotional, intense, a Celtic style full of passion, taking two forms (a) luxuriant praise of things he loves; (b) lavish abuse of things he hates.

3. Quality of diction—pictorial, picturesque, writing as a painter paints. His style was influenced by Dante, Wordsworth, Carlyle and others.

4. Faults those of excess, sometimes overcrowding pictures with detail.

Ruskin as a teacher.

In *art* his message was:—

1. Return to nature. Study her forms and meaning. Use the old masters not as models, but as guides. Paint what is seen, but see things right. Do not generalize, but particularize. This is the essence of Pre-Raphaelitism.

2. The artistic power of true vision depends upon moral quality. A true artist must have a sincere, reverent character. No vain, shallow, false person can paint well.

3. Art must serve humanity. "Art for Art and Man's Sake."

In *life* his message was:—

Without a noble national life there can be no great national art.

1. Hobbies in his teachings on Life:—

(a) The crying sin of civilization is usury.

(b) The curse of the world is machinery.

(c) Everybody is better for doing some manual labor.

2. Sound Doctrines. Political and Economic:—

(a) There is no wealth but life.

(b) Competition in trade should give place to co-operation. Regulation of labor is necessary. Industries harming life should be destroyed.

"Sesame and Lilies."

A book on the culture of the soul. (Sesame, an Arabian grain—the name used by Ali Baba to open the door to treasures. Hence, the key to the treasures of books. What to read, how and why to read them. Lilies, to typify the well tended garden of a queen.) The first address is to young men and the last to young women.

King's Treasures. All seek advancement in life and this means getting into better society, which is a low and mean ambition—unless one means to get into the society of the best people. But this is always open to us through books, which await us. The best thing for a boy to learn is how to get into their fellowship. We must love them in two ways: 1. With a desire to be taught by them and an effort to get the author's meaning. Attend to the meaning and value of words. Ruskin illustrates this by part of Milton's *Lycidas*, taking the term "blind mouths," etc. 2. With a desire to get at the moral purpose—their feelings about life—as well as picture of life. The present state of England is unfavorable. There is a contempt for books, science, art, nature and humanity in general. Enter into a nobler life and be led to true royalty which comes from the education of the mind and heart, which makes us able to guide and uplift in this life.

Queen's Gardens. What makes woman a queen? Shakespeare, Scott and Chaucer have only heroines, woman being nobler than man. What education fits her for this? That which develops beauty and character. Her place is to order, and adorn home and social life. The best women should go out and help their poorer sisters.

Ruskin was somewhat of a reviler, but was ill used. He was religious.

His teachings. Do not believe in false gods, lust of power and greed of gold. Believe in the living God. Strive to love him and keep his law. Reward will come. We are all in His hands.

REQUIRED READING.

Scott: *The Heart of Midlothian*, or *Kenilworth*. Lamb: *Essays of Elia* (6). Irving: *The Sketch-Book* (6). Dickens: *David Copperfield*, or *Oliver Twist*. Thackeray: *Henry Esmond*, or *Vanity Fair*. Poe: *Tales* (6,) including *The House of Usher*, and *William Wilson*. Hawthorne: *Twice-Told Tales* (6.) Carlyle: *Heroes and Hero-Worship* (Chapters 1, 5.) Emerson: *Self-Reliance* and *Compensation*. Ruskin: *Sesame and Lilies* (Root's Edition, Holt & Co.) Stevenson: *Markheim* and *Will o' the Mill*, or *Dr. Jekyll and Mr. Hyde*.

